

Fall 9-30-2017

From Boston to Bethlehem and Beyond: New Music Festival

Lehigh University Music Department

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New Music Festival

2017-9-30 and 10-01



*Lehigh
University
Music
Department*

2017-2018 Season
Baker Hall
Zoellner Arts Center
www.lehigh.edu/music



LU MusicDept

Lehigh University Music Department presents

*From Boston
to Bethlehem
and Beyond*
New Music Festival

Saturday, September 30, 2017

8:00 pm

Sunday, October 1, 2017

3:00 pm

Baker Hall

Zoellner Arts Center

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A Note from Festival Director, Professor Paul Salerni:

In 1976, my best graduate school friend, Louis Karchin, and I started the Harvard Group for New Music. As the highlight of one of our first concerts, we asked an undergraduate named Stephen Drury to play the monumental solo piano piece by Ives entitled the Concord Sonata. Steve eventually came to Lehigh to perform that piece on one of the first LUVME concerts in the 1980s. When I started teaching at Lehigh, I learned that in 1960, Lehigh had graduated a mathematics major named John Heiss who went on to study composition at Princeton and eventually become a highly-acclaimed composer, flutist, and professor at the New England Conservatory of Music. Besides having Lehigh as a common bond, both John and I studied with, and revered, Earl Kim. John faithfully served on the Music Department Visiting Committee and has had several pieces performed at Lehigh, most recently as part of Lehigh's Sesquicentennial. My son Miles had the privilege of taking classes in Ives and Schoenberg with John at NEC. Miles also happily had Steve Drury as a chamber music coach at both NEC and Tanglewood. Some years ago, I substituted as the conductor of the YPP and during that semester got to know a young flutist from Phillipsburg named Mike Avitabile. Mike eventually attended the Pre-College program at Juilliard and would often drive or bus into Manhattan with Miles. Mike studied with Robin Kani while he was here in the Valley and eventually ended up earning a graduate degree at the New England Conservatory where, of course, he had class with John Heiss. He is one of the founding members of Hub. At the Settlement Music School, my son Domenic studied theory with a fine composer and pianist named Roberto Pace. Roberto had studied at NEC, and only last year, I discovered that Roberto is John Heiss's fourth cousin. Finally, a couple of years ago, I read an article in an Amherst Alumni Magazine about a poet and translator named David Ferry and eventually set seven of his poems to music. David has spent his adult life teaching and writing in Boston.

So Boston plays a role as the locus and connector for the various participants in this festival. I hope you will discover the "Beyond" in the common threads of content in the concert — parents remembered, populism, Transcendentalism, etc. - PS

SATURDAY, SEPTEMBER 30

8 PM

PROGRAM

Family Letters Paul Salerni
on a poem by Dana Gioia
Emily Thorner, *soprano*
Hub New Music

Four Short Pieces John Heiss
Stephen Drury, *pianoforte*

Reflection Roberto Pace
on poems by Walt Whitman and Robert Frost
Jessica Bowers, *mezzo-soprano*
Michael Avitabile, *flute*
Emily Boerner, *viola*
Jesse Christeson, *violoncello*

A Way Separate... Louis Karchin
on poems by Ruth Whitman and Hannah Senesh
Emily Thorner, *soprano*
Hub New Music
Roberto Pace, *pianoforte*

i n t e r m i s s i o n

from *North American Ballads* Fred Rzewski
I. *Dreadful Memories*
III. *Down by the Riverside*
Stephen Drury, *pianoforte*

Something Permanent Paul Salerni
poems by Cynthia Rylant on photographs by Walker Evans
I. *Land*
II. *Mission*
III. *Minstrels*
IV. *Boys*
V. *Apartment*
VI. *Bed*
VII. *Rocker*

The Bowers/Fader duo
Visualizations by Linda Ganus

PROGRAM NOTES

Family Letters (2015)

(Note by Dana Gioia from liner notes for the Albany CD "Speaking of Love.")

Family Letters is an extended vocal setting of a single poem written for soprano and instrumental quartet. My poem, "Finding a Box of Family Letters" (the title was shortened for the song), describes the experience of sorting through personal documents after the deaths of my parents. When Salerni was asked to compose a work in honor of pianist Eileen Wescoe in tribute to the musicianship of her late father and uncles, he selected this poem to evoke those family memories. The unconventional accompaniment uses the instruments played by Wescoe's family (flute, clarinet, violin, and cello). The song, therefore, becomes a musical embodiment of Wescoe's family history. The musical style is expansive and even symphonic as musical ideas emerge, develop, vanish, and reappear. The idiom is eclectic, incorporating everything from a foxtrot and a waltz to Schoenbergian hexachords. – DG

Four Short Pieces (1961)

John Heiss's *Four Short Pieces* for pianoforte were written in 1961, just after he graduated from Lehigh and had made the decision to devote his life to music. He claims it was his "first good piece." The inspiration for the piece was Schoenberg's op. 19, a series of six short piano pieces that were John's first introduction to free atonality, pieces he found very coherent and beautiful. Instead of writing an analysis of Schoenberg's pieces, John took Stravinsky's advice and wrote a new piece of music in reaction to Schoenberg's music. The approach of John's pieces somewhat mimics Schoenberg's: The first of Schoenberg's pieces is a fantasy, as is John's. The second of Schoenberg's set explores a single interval (major third); John's explores a major second. John's third piece is quick in tempo, again mimicking the fast waltz in Schoenberg's set, and John's final piece is chorale-like, taking a cue from the third piece in Schoenberg's series. – PS

Reflection (2007)

The composition *Reflection* was commissioned as a memorial tribute to the late, beloved violist Anthony Simmons by his widow, Marka Kasker. It integrates poems by Walt Whitman: his "Roots and Leaves Alone," and "The Last Invocation." These settings are

preceded by a prelude, and are separated by an interlude. The music of the prelude becomes the back-drop of the second poem.
- RP

A Way Separate... (1992)

A Way Separate... is a short work in three sections based on the Holocaust story of poet Hannah Senesh, who, having escaped from the Nazis to Israel just before World War II, returned to occupied lands to save others, and was captured and put to death. Her life was sketched in a series of vignettes by the American poet Ruth Whitman. In the music, two of Whitman's poems frame one by Hannah Senesh herself. The mini-cycle was originally part of a larger cantata, with each movement written by a different composer. It was commissioned by the University of Rochester Hillel Foundation in 1992, in commemoration of the Holocaust, and to honor composer Samuel Adler, a long-time professor at the Eastman School of Music, who himself had a harrowing escape from Germany in 1939. The cycle was recently released on a new Bridge Records CD, with soprano Sharon Harms and the Da Capo Chamber Players. - LK

North American Ballads (1978-79)

Fred Rzewski is an American composer and pianist whose works are both populist and experimental and often address broad political or social issues. *North American Ballads* is a set of four pieces, each using a protest song as its basic material. "Dreadful Memories" was a song sung by Molly Jackson during the 1931 Kentucky coal miner strikes. "Down by the Riverside," an old popular tune that started life as a spiritual, has been used as a protest song in myriad contexts. - PS

Something Permanent (2016)

Cynthia Rylant is a well-known children's book author whose "Something Permanent" poems are quite adult. I discovered Rylant's book on the kitchen table at my sister-in-law Martha Johnson's organic farm in upstate New York. The first song (*Land*) in *Something Permanent* is dedicated to her. I hope I have musically amplified the stories Ms. Rylant has imagined emanating from Walker Evans' photographs. Tonight represents the premiere of Linda Ganus' visualizations of this song cycle. - PS

SUNDAY, OCTOBER 1
3 PM

PROGRAM

Ekphrastic Songs

Paul Salerni

on poems by David Ferry

- I. *Harvesters Resting* (painting by Millet)
- II. *Cythera* (painting by Watteau)
- III. *Civilization and Its Discontents* (engraving/painting
by Watteau)

The Bowers/Fader duo

Visualizations by Linda Ganus

Lyrics II

Louis Karchin

in two movements

Stephen Drury, *pianoforte*

Songs of Nature

John Heiss

on texts of nineteenth-century American poets

- I. *From Thanatopsis*, William Cullen Bryant
- II. *The Yellow Violet*, William Cullen Bryant
- III. *The Sound of the Sea*, Henry Wadsworth Longfellow
- IV. *Men Say*, Henry David Thoreau
- V. *from If I Shouldn't Be Alive* and

How Happy Is the Little Stone, Emily Dickinson

Jessica Bowers, *mezzo-soprano*

Hub New Music

Roberto Pace, *pianoforte*

i n t e r m i s s i o n

Piano Sonata No. 2, Concord, Mass. 1840 – 1860

Charles Ives

- I. *Emerson*
- II. *Hawthorne*
- III. *The Alcotts*
- IV. *Thoreau*

Stephen Drury, *pianoforte*

PROGRAM NOTES

Ekphrastic Songs (2016)

I discovered the poet David Ferry reading about him in my Amherst Alumni Magazine. He is 93 years old, has the same educational history as I, and is a widely read and much beloved poet and translator. *Ekphrastic Songs* is a kind of third hand art—I'm reacting to David reacting to paintings or etchings by Watteau and Millet. I hope Linda Ganus's guiding hand through these images will help elucidate the stories David imagined being told by these paintings. – PS

Lyrics II (2014)

Lyrics II is the second in a series of recently composed "lyric" pieces (the first being for solo cello). The first movement is ruminative and searching; the second quite energetic and driving. Each movement is in one breath--in keeping with the idea of the "lyric" as a poetic form: a single feeling or state of mind (in contrast to a narrative or ode). The entire work is about six minutes in length. – LK

Songs of Nature (1975)

After the death of a loved parent, one asks questions about the meaning of life, both for oneself and for all; and one hopes to find something affirmative. Nature with her inevitable renewal, poetry by our forebears, the music of Ives –these were some of my sources for insight. I wanted to write music that was contemplative, affectionate, and lyrical – music that had an intense personal meaning. I was deeply affected by the powerful images and insights of the New England poets. Triads and tonal references, unprecedented in my music of the previous ten years, found their way into the score through an entirely intuitive process. This felt more like a looking-forward, however, than a looking-back. (Is it a kind of "contextual tonality?") Ives was my musical point of departure. For several years, his music had been in my ears, heart, and mind with a new sense of discovery; the attraction was at its peak during the writing of these songs. – JH

Piano Sonata No. 2, Concord, Mass. 1840-1860 (1919, rev. 1947)
(Notes by Stephen Drury; excerpted from the Dover edition re-print of Ives' *Concord Sonata*)

Charles Ives' *Concord Sonata* looms over the firmament of twentieth-century composition—not only music by American composers, not only music for the keyboard, but over the whole realm of concert music experience. Ives would have been the first to deny the possibility of a single “greatest” piece of music, but it is extremely difficult to refute the power that Concord exerts over both listener and performer. Ives' imagination, compositional technique, and spiritual vision come together to create an impact which is unique and unprecedented.

The *Concord Sonata* has a rich history. The individual movements evolved from a series of orchestral overtures under the heading “Men of Literature” which Ives had planned (of which only the Robert Browning Overture was completed). The *Emerson* overture was conceived as a piano concerto; Ives describes “the orchestra [as] the world and people hearing, and the piano cadenza was Emerson.” *Hawthorne* at one point was imagined as requiring “a piano or a dozen pianos,” reflecting differing aspects of Hawthorne's fiction, but never, as Ives says, the writer's “basic theme [that has] something ... to do with the influence of sin upon the conscience ... This fundamental part of Hawthorne is not attempted in our music (the 2nd movement of the series) which is but an “extended fragment” trying to suggest some of his wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms.” *The Alcotts* and *Thoreau*, shorter movements, had their seeds in music for string quartet, flute, and organ.

Ives's sonata, a piece which contains some of the earliest, most notorious, and most striking passages of sustained dissonance, begins with a perfect consonance—the opening B-natural octave. From this singular sound emerges a quickly expanding wedge, inside of which a web of counterpoint anticipates the entire motivic structure of the opening movement. *Emerson* sustains the most controlled and intricate design of any of the sonata's movements, with all of its motives heard in the course of the first two and a half lines of music. The composer himself writes of the two principal themes—the “human faith melody” (begun, but not yet completed, from the fifth note of the piece) and the famous quote from Beethoven's Fifth Symphony, developed as the accented notes work their way down, landing on the C octave at the work's first barline. Ives describes the intention behind his reference:

“We would place its translation above the relentlessness of fate

knocking at the door, above the greater human-message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations—even to the "common heart" of Concord—the Soul of humanity knocking at the door of the Divine mysteries, radiant in the faith that it will be opened—and the human become the Divine!"

Jan Swafford describes *Emerson's* central, radical nature: "the expression of the program, the leading idea, becomes an endless process of composition. The music is an analogue of Emerson's endless quest."

Hawthorne shows both a much more discernable and broader formal outline coupled with a vastly more freewheeling thematic approach. (This seems an appropriate response to Nathaniel Hawthorne's contribution to the Concord literary achievement, Hawthorne being the most self-consciously "artistic" of the group, equally or more attentive to the art construct *per se*, as to its underlying philosophy.) *Hawthorne*, as John Kirkpatrick and others have pointed out, creates a large, more or less symmetrical arch, traveling from phantasmagoria, through nocturne and ragtime to the central chorale/march reality check, and then backwards to the final virtuoso outburst. Woven through this arch (along with the Beethoven and "human faith" themes) are stretches of sheer virtuosity, evocative effects (the quiet chords of the chorale emerging from underneath fff passages of sustained chromatic density), sounds of bells and waltzes, polyrhythms, and several of Ives's most remarkable keyboard inventions.

The formal construction of *The Alcotts* and *Thoreau* are simpler than *Emerson* but equally radical in their way. The first large arch of *The Alcotts* builds to Beethoven's theme in his original key of c minor, returning abruptly to the opening B-flat major before descending to the subdominant (and relative major of c minor) for the "old Scotch air" played by Beth Alcott (before "playing at" the Fifth Symphony). Once again the music builds, this time heading to a triumphant C major, sounding the "human faith melody" culminating in Beethoven's four notes, before descending back again and coming to rest on a plain four-part C major chord. It is here that we hear Concord's greatest and most secret revelation. The simple C major triad is transformed into the luminescent harmony which opens *Thoreau*—the complex, bi-tonal "mist and haze" rising from Walden Pond. With this juxtaposition of the simplest and the most complex we hear the reified kernel of Transcendentalism—the unity of the daily and the visionary, the life of the spirit and the life of the body, "to see" as Blake has it, "a World in a Grain of Sand," or, in Ives's words, "a conviction in the power of the common soul which, when all is said and done, may be as typical as any theme of Concord and its transcendentalists." This juxtaposition is no less than the great, central truth of Transcendentalism—the simple, plain, easily overlooked domestic virtues and experiences of daily life as windows into a great spiritual vision.

ARTIST BIOGRAPHIES

Annalisa Boerner is the violist of the Haven String Quartet, in residence at Music Haven (New Haven, CT). Prior to her time at Music Haven, Annalisa's interest in the connection between music and service led her to the Community MusicWorks fellowship in Providence, R.I. During her time at CMW, Annalisa was part of world premiere performances of music by Gonzalo Grau and Kareem Roustom. Annalisa earned her Bachelor of Music and Master of Music degrees from the Cleveland Institute of Music, and has performed with various orchestras throughout New England and Ohio.

Created in 2009, The **Bowers-Fader** Voice and Guitar Duo (Jessica Bowers, mezzo-soprano, Oren Fader, guitar) performs in New York City and across the US. Recent concerts have taken them to Washington State, Virginia, Vermont (Manchester Music Festival), Pennsylvania (Classical Guitar Society of Northeastern Pennsylvania), Make Music NY, Spectrum NYC, Tenri Cultural Institute, and Scholes Street Studio. The Duo performs classical works by Mozart, De Falla, Brahms, Schubert, and Weill, as well as contemporary works written for them. These include works by Frank Brickle, Judith Sainte Croix, Melissa Grey, David Claman, Ana Milosavljevic, Erin Rogers, Martin Rokeach, Paul Salerni, Scott Wheeler, Tim Mukherjee, and Randy Woolf. Earlier this year, the Duo premiered new works written for them on two concerts, presented by Soft Series and Composers Concordance. They also recorded two song cycles by Paul Salerni, produced and recorded by Grammy winner, Adam Abeshouse.

Pianist and conductor **Stephen Drury** has performed throughout the world with a repertoire that stretches from Bach to Liszt to the music of today. He has appeared at Carnegie Hall, the Kennedy Center, the Barbican Centre and Queen Elizabeth Hall in London, the Cité de la Musique in Paris, and the Leipzig Gewandhaus, and from Arkansas to Seoul. A champion of contemporary music, he has taken the sound of dissonance into remote corners of Pakistan, Greenland and Montana.

Stephen Drury's performances of music written in the last hundred years, ranging from the piano sonatas of Charles Ives to works by György Ligeti, Frederic Rzewski and John Cage have received the highest critical acclaim. Drury has commissioned new works for solo piano from John Cage, John Zorn, John Luther Adams, Terry Riley, and Chinary Ung with funding provided by Meet The Composer. Drury has recorded the music of John Cage, Elliott Carter, Charles Ives, Karlheinz Stockhausen, Colin McPhee, John Zorn, John Luther Adams and Frederic Rzewski, as well as works of Liszt and Beethoven, for Mode, New Albion, Catalyst, Tzadik, Avant, MusicMasters, Cold Blue, New World and Neuma.

Drury is artistic director and conductor of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Performance Practice at New England Conservatory. Drury earned his undergraduate degree from Harvard College, and has also earned the New England Conservatory's select Artist Diploma. His teachers have included Claudio Arrau, Patricia Zander, William Masselos, Margaret Ott, and Theodore Lettvin, and conducting with Donald Thulean. He teaches at New England Conservatory, where he has directed festivals of the music of John Cage, Steve Reich, and (in 2010) Christian Wolff.

John Heiss is a composer, conductor, flutist, and teacher. His works have received premieres by Speculum Musicae, Boston Musica Viva, Collage, the Da Capo Chamber Players, and the Tanglewood Festival Orchestra among others. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son (now distributed by Subito Music). Recordings of his music are on TelArc, Nonesuch, Albany Records, and CRI. A longtime professor at the New England Conservatory, he has received NEC's Louis and Adrienne Krasner Teaching Excellence Award and was granted an honorary doctorate from NEC in 2013. John earned a B.A. in mathematics from Lehigh in 1960 and then went on to study composition at Princeton with Milton Babbitt, Edward Cone, and Earl Kim.

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Composer **Louis Karchin** has written over 85 works, including orchestral music, solo and chamber works and two operas. His highly acclaimed second opera, *Jane Eyre*, premiered last season by the Center for Contemporary Opera, was just recorded for a forthcoming Naxos disc. A previous recording of his first opera, *Romulus*, was praised as "best of the year" by *Fanfare*, and "best of the month" by *BBC Music Magazine*. *Orpheus*, a masque premiered by the Earplay Ensemble of San Francisco, was cited by *New Yorker* critic Alex Ross as one of the "top-ten" new works of 2005. Mr. Karchin is the recipient of three awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, three National Endowment for the Arts awards, and Fromm, Koussevitzky and Barlow commissions. Six CDs of his music are available on Naxos, Bridge, New World, and Albany labels, and his music is published by C. F. Peters Corporation and the American Composers Alliance. Mr. Karchin is Professor of Music at New York University.

Roberto Pace is a composer and performer. His body of works spanning a half century include solo, chamber, vocal, choral, orchestral and operatic music for concert, theater, and dance. His music has been performed throughout the United States as well as in Canada, France, Italy, Japan and Brazil. He has served as music director for productions at Brooklyn Academy's Next Wave Festival, La Mama etc., and numerous theater companies and dance troupes. His latest work, commissioned by Philadelphia's Network for New Music, will be premiered November 12 at the Philadelphia Print Center, honoring sculptor Martin Puryear.

Paul Salerni's music "pulses with life, witty musical ideas and instrumental color" (*The Philadelphia Inquirer*), and has been described by the *New York Times* as "impressive" and "playful." Henry Fogel has said "It is...music that sings and dances." Salerni's recent commissions include Philadelphia Brass, Emory Chamber Music Society of Atlanta, Southwest Minnesota Arts Council, Cape Symphony, and New Haven Symphony. Salerni's music can be heard on Naxos (**Tony Caruso's Final Broadcast**) and Albany Records (**Touched, Speaking of Love**). His two operas are published by Presser. Salerni is the NEH Distinguished Chair in the Humanities and Professor of Music at Lehigh University.

An active performer internationally and throughout the Boston music scene, versatile soprano **Emily Thorner** is rapidly making her mark in contemporary music and early music. Known for her command of stratospheric high notes, recent season highlights include: Wolfgang Rihm's *Frage* with Sound Icon, the soprano soloist for *Monteverdi's Vespers of 1610* with Sounds of Stow, recording with Vox Futura, a coloratura mad scene in the Tagalog language, and a tour of Germany with Canto Armonico. Upcoming performances include singing with Henry Purcell Society and Boston Musica Viva, which will feature music by David Stock and Andy Vores.

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*Trade Sponsor ^Deceased

Lehigh University Music Department
2017 – 2018 Season

September

9 at 8 pm
 30 at 8 pm

New York Jazz Repertory Orchestra
 New Music Festival: *From Boston to Bethlehem and Beyond*

October

1 at 3 pm
 22 at 3 pm
 27 & 28 at 8 pm

New Music Festival: *From Boston to Bethlehem and Beyond*
 Deborah Andrus, clarinet, DeMarina Trio
 LU Choral Arts: *Crown Jewels*

November

4 at 8 pm
 16 at 7 pm
 19 at 3 pm

LU Jazz Repertory Orchestra
 Lehigh-Lafappella concert
 The Wind Ensemble at Lehigh University: *Signatures*

December

2 at 8 pm
 3 at 3 pm
 8 & 9 at 8 pm
 10 at 4, 8 pm
 16 at 1, 4 pm
 17 at 2 pm

LU Jazz Ensemble, Funk Band, Jazz Orchestra & Combos
 Lehigh Student Chamber Music Ensembles
 LU Philharmonic: *Adams, Beethoven & Rachmaninov*
 LU Choral Arts: *Christmas Vespers* in Packer Chapel
The Nutcracker at Zoellner Arts Center
The Nutcracker at Zoellner Arts Center

February

10 at 8 pm
 18 at 3 pm
 23 & 24 at 8 pm

NY Jazz Repertory Orchestra: *Classic to Contemporary Big Band*
 LU Jazz Faculty: *Great American Standards*
 LU Philharmonic: *Concerto Marathon*

March

2 at 7 pm
 4 at 3 pm
 25 at 3 pm

Dolce and LU Women's Voices Concert: *Raise Your Voice*
 East Winds Quintet: *3-4-5*
 Faculty Recital: Michael Jorgensen, violin: *Different Trains*

April

6 & 7 at 8 pm
 8 at 3 pm
 14 at 8 pm
 15 at 7 pm
 20 at 8 pm
 27 & 28 at 8 pm
 29 at 2 pm

LU Choir, Glee Club and Dolce: *Tell Me a Story*
 Lehigh Student Chamber Music Ensembles at St. Peter's Church
 LU Jazz Repertory Orchestra: *Big Band Favorites*
 Student Conductor Recital: Christopher Palmer & Quinn Furnald
 LU Jazz Ensemble, Funk Band, Jazz Orchestra & Combos
 LU Philharmonic: Brahms Violin Concerto & Stravinsky *Firebird*
 LU Symphonic Band

May

4 & 5 at 8 pm
 6 at 3 pm
 7 at 4 pm
 7 at 8 pm

LU Choral Arts: Britten *War Requiem*
 The Wind Ensemble at Lehigh University: *Bernstein at 100*
 LU Music Department Awards
 LUVME (Lehigh University Very Modern Ensemble)

Please visit our website at <http://www.lehigh.edu/music> and on Facebook at LU MusicDept and visit the Zoellner site at zoellnerartscenter.org for more information